



Konstantin
Vassiliev

Sonata

for guitar

Editions Orphée

A Roman Viazovskiy

Sonata

I. Scherzo

Konstantin Vassiliev (b. 1970)

Allegretto

The musical score is written for guitar in 2/4 time, featuring various fret numbers, accidentals, and articulation marks. The score is divided into measures, with measure numbers 6, 12, 18, 22, 27, 33, 38, and 44 indicated. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are provided for many notes. Dynamic markings like *z* (zaccato) and *acc* (accents) are used. The score is divided into sections labeled with Roman numerals: VIII, I, III, VI, and II. The score ends with a double bar line and a repeat sign.

49

sub. *f*

54

60

64

69

VI *II* *IV* *sempre*

75

VI *III*

82

87

f

92

a m i p *II*

97

101 *Andante*

105

108

111

114

117

120 *Allegretto* *cresc. e accel.*

125

130

134

138

142

146

150

154

159

163

III

VII

II

III

VII

rasg.

sub. *ff*

167 VIII

171

175 III

180 VI

184 V

II. Passacaglia

Andante misterioso

mp

5

10

14

18

22

25

29

33

37

41

44

46

rit.

Poco agitato

IV

III

IV

VI

III

IV

48 III

50 IV

52 III IV

54

56

58

60 IV

62

64

66

68

70

Pesante

72

76

80

84

88

9

p

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21

23

25

27 VIII

29 *ff* *mf*

31 *simile*

33 *p* *p* *p* *p*

35

37 *Andantino* *rit.*

39

41

43

45

47

49

51

53

55

III VI I IV

VI VII

poco rit.

a tempo

poco rit.

a tempo

schierzoso

rit.

poco a poco accel.

Tempo primo

57 8

59 8

61 8

63 8

65 8

67 8

69 8

71 8

73 8

VIII

VII

p i

Detailed description: This page contains a musical score for guitar, measures 57 through 73. The music is written in a single system on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'Tempo primo'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Fingering numbers (1-4) are indicated above notes. Measure numbers 57, 59, 61, 63, 65, 67, 69, 71, and 73 are marked at the beginning of their respective lines. Section markers 'VII' and 'VIII' are placed above the staff. A dynamic marking '*p i*' (piano) is present below the staff in measure 69. The page number '12' is in the top left corner.

75

77

79

81

83

85

87

89

Andante pensieroso

92

VIII

95

98

101

104

107

110 *lontano*

113 *cresc. poco a poco*

116 *Tempo primo*

119

VI

p

allarg. e marcato

This musical score is for a piano piece, spanning measures 121 to 137. The notation is written on a grand staff, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat), and the time signature is 7/8. The score is divided into nine systems, each containing two measures. The right hand part features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and some measures with rests. The left hand part consists of a steady eighth-note accompaniment, with some measures featuring chords or rests. The notation includes various musical symbols such as accidentals (sharps, flats, naturals), slurs, and dynamic markings like f (forte) and p (piano). The piece concludes with a final measure in the ninth system.

121

123

125

127

129

131

133

135

137

139

141

143

145

147

149

151

153

155

acc.

p

cresc.

VI



Konstantin Vassiliev was born in Novoaltaisk, Russia, in 1970. He studied the guitar at the Novosibirsk Conservatory with Arkadii Burkhanov and composition with Sergei Tossin. On graduating from the Conservatory, he moved to Germany where he continued his education with Reinbert Evers at the Hochschule für Musik Detmold, Münster, and composition with Dr. Georg Haidu. In 1991 Vassiliev organized a chamber ensemble made of a combination of traditional European and Russian folk instruments. He now writes for this ensemble many original compositions and arrangements of folk music. The melodic and harmonic attributes of Russian music have an important meaning in his compositions.

The *Sonata* for guitar is dedicated to the Ukrainian guitarist Roman Viazovski who contributed a great deal to bringing it to completion. The work expresses the difficult contradictions in the internal world of the person, full of contrasting feelings and emotions, its irresolute misdirection, its sadness and joy, anxiety and tranquility. In correlation to these ideas, the contemplation of the classical three movement structure of the sonata form, where a great variety of shades are all related to one paramount idea, creates a unity of form.

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